



## PRELIMINARY INFORMATION FORM

### HISTORIC DISTRICT

A historic district is defined as a significant concentration of buildings, structures, or sites that are united historically and aesthetically by plan or physical development. The Preliminary Information Form (PIF) constitutes an application for preliminary consideration of a historic district for eligibility for the Virginia Landmarks Register and the National Register of Historic Places. The PIF is **not** the same as a nomination to the Registers, but is a means for evaluating the **eligibility** of a historic district for listing. The PIF is evaluated by Department of Historic Resources (DHR) staff and the State Review Board and their recommendations regarding the property's eligibility will be provided to the applicant in writing.

### **Before Preparing a PIF**

Contact DHR's Archivist for assistance in obtaining any information DHR may have on file about your property, such as a previous architectural survey record or eligibility evaluation. You are welcome to use this information in preparing your PIF. Contact DHR's Archivist by phone at (804) 482-6102, or by email at [Quatro.Hubbard@dhr.virginia.gov](mailto:Quatro.Hubbard@dhr.virginia.gov).

Staff at one of DHR's three Regional offices are available to answer questions you may have as you begin preparing your PIF. Locations and contact information for each office is at [http://dhr.virginia.gov/regional\\_offices/regional\\_offices.htm](http://dhr.virginia.gov/regional_offices/regional_offices.htm). (You also are welcome to ask DHR's Archivist for the contact information.)

### **Preparing a PIF**

A PIF consists of three equally important parts:

1. **Form:** Complete the attached form to the best of your ability, using your own research about the proposed historic district as well as any information that DHR has provided. Remember that DHR's Regional staff also are available to assist you. The form may be completed using Microsoft Word software, typed, or hand-written. If using MS Word, the PIF can be submitted via CD, email, ftp, or other file sharing means.

#### **Your PIF will not be evaluated if it is missing any of the following information:**

- Applicant/Sponsor's signature
  - Contact information for the person submitting the form (if different from the applicant/sponsor)
  - Contact information for the City Manager or County Administrator where the property is located
2. **Photos:** Provide color photographs of the proposed historic district's general streetscape and a sample of individual buildings, sites, and/or structures that are representative of the district's character. Submit photo prints on 4" x 6" glossy photo paper and digital images on CD or other file sharing means approved by DHR's Regional staff.
  3. **Maps:** A minimum of two maps must accompany your PIF:
    - **Location map:** This map shows the exact location of the proposed historic district. The map can be created using Google Maps, Google Earth, Bing, or other mapping websites. A copy of a road map also may be used as long as the district's exact location and proposed boundaries are shown on the map. DHR's Archivist can assist in providing an acceptable location map with boundaries.
    - **Sketch map:** This map shows the proposed boundaries and locations of all resources within the proposed historic district as well as major landscape features such as a stream, formal gardens, roads, and parking areas. The sketch map can be drawn by hand; or an annotated aerial view, tax parcel map or survey map may be used. For large historic districts, the local government may be able to provide a base map that includes roads, tax parcel boundaries, and other information. Contact staff at the local government's planning and permitting office for assistance.

**Note:** All submitted materials become the property of DHR and will be retained in our permanent Archive. In addition, the materials will be posted on DHR's public website for a period of time during the evaluation process.

*Thank you for taking the time to submit this Preliminary Information Form. Your interest in Virginia's historic resources is helping to provide better stewardship of our cultural past.*



## PRELIMINARY INFORMATION FORM (PIF) for HISTORIC DISTRICTS

### Purpose of Evaluation

Please use the following space to explain briefly why you are seeking an evaluation of this property.

I believe that this property holds immense historical significance for the city of Richmond and is significant enough to merit listing on the National Register.

Are you interested in applying for State and/or Federal Rehabilitation Tax Credits? Yes \_\_\_\_\_ No N/A

Are you interested in receiving more information about DHR's easement program? Yes \_\_\_\_\_ No N/A

### 1. General Information

District name(s): Bill "Bojangles" Robinson Square

Main Streets and/or Routes: Intersection of Adams Avenue, Leigh Street, and Chamberlayne Streets  
City or Town: Richmond

Name of the Independent City or County where the property is located: Richmond

### 2. Physical Aspects

Acreage: 0.5

Setting (choose only one of the following):

Urban X Suburban \_\_\_\_\_ Town \_\_\_\_\_ Village \_\_\_\_\_ Hamlet \_\_\_\_\_ Rural \_\_\_\_\_

Briefly describe the district's overall setting, including any notable landscape features:

The busy intersection of three streets-West Leigh Street, Chamberlayne Parkway, and Price Street-forms this triangular space between the roads. The area is immediately surrounded by a public school and private residential buildings. The edges of the site are cobbledbrick sidewalks which frame a grassy interior that has some vegetation, including two sycamore trees surrounded by mulch. Two resources are located on the cobbled bricks. The Bill 'Bojangles' Robinson monument faces east toward oncoming traffic from West Leigh and North Adams Street. A circular pattern of cobbled brick centered on a small circle of sandstone encroaches into the interior space of the triangular site and provides a space for viewing the front of the statue, which is also framed by two wooden benches and a semicircle of mulch with some vegetation around its back. Two streetlights flank the statue. On the opposite side of the statue a working fountain is located on the cobbled brick sidewalk. Cobbled bricks also create a second path through the mulch in the interior of the triangle right up to the fountain.

### 3. Architectural/Physical Description

Architectural Style(s): No discernable style

If any individual properties within the district were designed by an architect, landscape architect, engineer, or other professional, please list here: Design: Harmon Lee Esnign, Sculptor: John Temple Witt; Other: Reynolds Metal Company

If any builders or developers are known, please list here:

\_\_\_\_\_

Date(s) of construction (can be approximate): 1908 (fountain constructed), 1951 (fountain moved to current site), 1973 (monument dedicated)

Are there any known threats to this district? None Known

#### **Narrative Description:**

In the space below, briefly describe the general characteristics of the entire historic district, such as building patterns, types, features, and the general architectural quality of the proposed district. Include prominent materials and noteworthy building details within the district, as well as typical updates, additions, remodelings, or other alterations that characterize the district.

Bill "Bojangles" Robinson Square is a roughly triangular parcel containing two resources; the 1907 National Humane Alliance fountain, which was moved to the site in 1951, and the 1973 monument to Bill "Bojangles" Robinson. The square is bound by brick sidewalks. The fountain is adjacent to the sidewalk on the west end of the parcel and the monument is located near the center of the parcel and faces east. The east end of the parcel is paved in brick. Two large sycamore trees and a strip of grass occupy the space to the west of monument.

#### National Humane Alliance Fountain

The National Humane Alliance fountain is approximately six feet high and six feet wide. It is composed of several blocks of carved and polished grey granite. Descriptions of similar fountains indicate that the granite was sourced from Maine. The fountain consists of a square pillar rising from a bowl resting on a four foot high base. A bronze streetlamp originally rose from the top of the pillar but is no longer extant. Bronze spigots originally adorned three of the four sides of the pillar, two of which remain. Newspaper accounts from the period of the fountain's installation describe the spigots as "lion-head orifices," (6/20/1907) which have since been removed. The fourth side bears a bronze plaque, which reads: 1908 / PRESENTED BY / THE NATIONAL / HUMANE ALLIANCE / HERMON LEE ENSIGN / FOUNDER. At the base of the fountain, spigots feed four small bowls cut into the plinth on which the fountain rests. These bowls were originally intended to provide water to dogs, cats, and other small animals.

#### Bill "Bojangles" Robinson Monument

The Bill "Bojangles" Robinson monument has a slightly sloping mound-like base of gray cobblestone which is distinctive from the red brick sidewalk on which it rests. A flat rectangle of black granite lies across the mound, and a taller rectangle of black granite sits on top. On this rectangle, there are four stone plaques (one on each side). The plaque on the south side (front) of the monument reads: "BILL / "BOJANGLES" / ROBINSON / DECEMBER 14, 1878 - NOVEMBER 25, 1949 / DANCER ACTOR HUMANITARIAN / NATIVE SON OF RICHMOND / INTERNATIONALLY FAMOUS / ACTOR AND DANCER / RENDERED MANY / KINDNESSES TO THE / CITIZENS OF RICHMOND". The plaque on the north side (back) of the monument reads: "THE ERECTION OF THIS STATUE / WAS SPONSORED BY / THE

ASTORIA BENEFICIAL CLUB." The plaque then lists executive members of the club. The plaque on the east side of the monument reads: "THE ERECTION OF THIS STATUE / WAS AUTHORIZED BY / ORDINANCE OF CITY COUNCIL / PATRONS-NATHAN FORB & HENRY L. MARSH III / ALUMINUM FROM / REYNOLDS METAL COMPANY / RICHMOND, VIRGINIA" The plaque on the west side of the monument reads: "THIS STATUE IS DEDICATED / IN MEMORY OF / BILL "BOJANGLES" ROBINSON / BY THE CITIZENS OF RICHMOND / AND HIS FRIENDS / THROUGHOUT THE NATION / JUNE, 1973" Atop the second black granite rectangle on which the above plaques are located rests a third rectangle of black granite much in size and shape like the first block, though smaller. It is atop this final slab that the statue to Robinson sits. The nine-and-a-half foot statue is modeled from clay that was cast in aluminum. The sculptor, John Temple Witt, worked the clay with a special grooving tool to minimize the glare of the aluminum and to bring the action depicted in the statue to life through dynamic shading. The effects of this technique are clear on the finished product, and the sculpture has clear grooves and indentations that manipulate light and shadow to accentuate action. The statue depicts Robinson tap dancing in his pioneering style down two steps. Witt used the principle of "synthetic movement" to compress the entirety of Robinson's style down to one motion, which is depicted in the statue. Robinson wears a suit and hat and holds his arms out for balance while his feet dance down the steps. He has a beaming smile on his face, making the monument radiate animation and joy.

Discuss the district's general setting and/or streetscapes, including current property uses (and historic uses if different), such as industrial, residential, commercial, religious, etc. For rural historic districts, please include a description of land uses.

Bill "Bojangles" Robinson Square is the remnant of an urban block likely demolished during the construction of Chamberlayne Parkway. The square is bound by heavily trafficked East Leigh Street and Chamberlayne Parkway to the south and east. Price Street, which runs along the west side of the square, is a narrow side street with parking on either side. The general setting is urban, though the surrounding buildings are low scale (2-3 stories) and several of the nearby blocks contain paved parking lots. Most of the nearby resources are single family residential row houses with the exception of the Richmond Alternative School, which is located on the south side of East Leigh Street directly opposite the square. The current use of the square is primarily recreational. The Astoria Beneficial Club, which commissioned the Bill "Bojangles" Robinson monument holds a memorial service for Robinson every year on the fourth Sunday of June the Astoria Beneficial Club.

#### 4. District's History and Significance

In the space below, briefly describe the history of the district, such as when it was established, how it developed over time, and significant events, persons, and/or families associated with the property. Please list all sources of information used to research the history of the property. (It is not necessary to attach lengthy articles or family genealogies to this form.) Normally, only information contained on this form is forwarded to the State Review Board.

If the district is important for its architecture, engineering, landscape architecture, or other aspects of design, please include a brief explanation of this aspect.

##### National Humane Alliance Fountain

The National Humane Alliance fountain was gifted to the City of Richmond in 1907, part of a campaign by the organization founder Herman Lee Ensign. Ensign committed his family fortune to bettering the welfare of animals in the nation's urban cores, specifically horses and dogs. Though Ensign died in 1899, the National Humane Alliance carried out his vision of distributing dozens of fountains designed to provide water for animals to cities throughout the country at no charge to the municipality. Approximately 125 such fountains were delivered and erected between 1904 and 1912. There were two fountain designs used by the National Humane Alliance; the Richmond fountain is the larger and more prevalent of the two types. Period accounts indicate that Ensign produced the designs for the fountains himself. Richmond was the first city in the South to receive a fountain. After its installation, the City of Roanoke and the City of Norfolk were also offered fountains. The Norfolk fountain is no longer extant, but the Roanoke fountain is still standing in Highland Park.

The National Humane Alliance fountain was installed at the intersection of Broad Street and Brook Avenue in the summer of 1908. The triangular parcel on which it stood had previously been under consideration as a possible location for the Jeb Stuart monument erected on Monument Avenue in 1890. At the time of the fountain's installation in Richmond, the City had at least two other large fountains intended for use by horses. One was located the intersection of Cary Street and Thirteenth Street, and the other at the intersection of Bates Street and Second Street. The Cary Street fountain survives; the Second Street fountain was removed sometime between 1951 and 1968. Richmond City Council sought to remove the National Humane Alliance Fountain in 1951 but instead decided to relocate it to its current location at the corner of East Leigh Street and Chamberlayne Avenue. In part the decision to relocate the fountain rather than demolish it stemmed from the discovery of a 1908 contract between the National Humane Alliance and the City of Richmond promising that the fountain would provide fresh water in perpetuity.

##### Bill "Bojangles" Robinson Monument

Bill "Bojangles" Robinson was born Luther Robinson in 1878 in the Jackson Ward district of Richmond, Virginia. The house he grew up in, on 3<sup>rd</sup> and Preston Streets, was destroyed to make way for I-95. Becoming an orphan in 1885 and raised by his grandmother, he spent most early years of his life in the 1880s tap-dancing on the sidewalks between Jefferson and 5th Streets and shining shoes. During this period he practiced his signature technique of dancing down steps at the police station on 6th and Marshall Streets. It was also during this period that Robinson received his enduring nickname. The root of "bojangles" is likely a slang term, "jangle," which is a synonym for "fight." At nine years old, Robinson absconded to Baltimore to dance in a travelling show. From there his career took off. He spent most of his teenage years in New York performing in vaudeville and later Broadway. From 1902-1914, Robinson performed with George W. Cooper under the limitations of the "two-colored" rule, which restricted black entertainers from performing together in groups larger than two. However, they defied custom by refusing to wear traditional blackface makeup. Their partnership ended in 1914 allegedly due to Robinson's arrest for assault. Robinson continued his career as a soloist, eventually becoming one of the first black performers to headline the Palace Theatre in New York. From 1914-1927, Robinson performed vaudeville and gained the title "the Dark Cloud of Joy." In

1928, Robinson performed “Doin’ the New Low Down,” a song in the Broadway musical *Blackbirds of 1928*, while dancing up and down a flight of five steps. This performance cemented his status as a legendary tap dancer and became his signature style. He moved to Hollywood as his fame grew in the 1930s and starred in many Hollywood movies, several of which also starred Shirley Temple (*The Littlest Colonel* (1935), *The Littlest Rebel* (1935), *Just Around the Corner* (1938), and *Rebecca of Sunnybrook Farm* (1938)). Although he did not continue to live there, Robinson visited his home city of Richmond frequently. During one such visit in 1932, he apparently saw a young girl on her way to school nearly get hit by a passing car at the intersection of Adams and Leigh Streets. After witnessing the event, Robinson funded the construction of a stoplight at that very intersection, which is where his monument now stands. He was present to turn the light on in 1933. The traffic light was the first of its kind north of Broad Street. His other benefactions included throwing parties for young children and performing pro bono at the Crippled Children’s Hospital. He was also a founding member of the Negro Actors Guild of America. Robinson died in New York in 1949 a poor man in debt after he donated all of his money to charity. He is remembered for his exuberance and kindness, as well as for his instrumental role in breaking down racial divides in the entertainment industry and his status as a cultural icon.

Ideas for a monument to Robinson surfaced decades after his death. The city of Richmond had named the triangle of land between Adams and Leigh streets, where Robinson had donated the traffic light, Bill Robinson Square in his honor, but the square had no actual monument to Robinson. An old animal water trough was the only structure on the square. In the early 1970s, proposals began to circulate for a monument to Robinson. One early conception of the monument was a simple pair of dancing shoes carved from stone or cast in bronze to memorialize Robinson’s contributions to the world of dance. Dissatisfied with a simple pair of shoes to represent the larger-than-life man, Carroll W. Anderson in the April 1972 meeting of the Astoria Beneficial Club proposed a life-size sculpture of Robinson to decorate his own square. The Club was a men’s civic organization founded on August 8, 1901 dedicated to eliminating barriers to full citizenship for African Americans. They sought to accomplish their goal through “patience, planning, and timely action,” a vision which inspired later civil rights pioneers during the 1950s and 60s. As of 2018, the Club awards annual college scholarships to high school seniors and runs a program called “The Parental Assistance Leadership Service,” which “mentors and encourages Richmond Public School children...to help students learn to appreciate themselves and their potential...[and] to strive for a future of opportunity.” It also contributed to the erection of monuments to the African American experience by helping to fund a monument to Henry “Box” Brown on Richmond’s Canal Walk and the Headman Statue, a monument to black sailors, on Brown’s Island.

John Temple Witt, at the time a Professor of Art at Randolph-Macon College in Ashland, Virginia, who specialized in religious sculpture, was commissioned to sculpt the memorial. Prior to working on the Robinson monument, he had sculpted a twenty-one-foot copper statue of Jesus Christ for the Ferrum College Chapter. The choice of a white man to sculpt the memorial of an African American man caused some controversy and funding problems, but non-black sculptors have continued to receive commissions for such monuments since. The African American Monument in Savannah, Georgia, dedicated in 2002, was sculpted by Dorothy Spradley, a white college professor. A statue to Martin Luther King Jr., also erected in 2002, sculpted by Erik Blome, received enormous backlash for the perceived inaccuracy of his work; some believed that Blome could not relate to the African American experience as a white man and could not produce a faithful depiction of King. The commission of Chinese artist Lei Yixin to sculpt the MLK memorial in Washington D.C. also received intense criticism, largely due to the belief that King was a kind of distinctly American possession.

At the time, few monuments to African Americans existed in the US. Dell Upton describes three overlapping periods of monument building in the South: the first period emphasized the commemoration of leaders, from “vernacular” monuments (funerary memorials like headstones outside of cemeteries) to “great leader” monuments that included grander sculptures of the leaders of the Civil Rights Movement. Around 1989, another period of black monument building began, and more populist memorials began to be erected. These

monuments called attention to the names of famous figures and more ‘run-of-the-mill’ participants alike. The most current phase involves the “varied interpretations of the black freedom struggle [which have] increasingly come to be argued through the medium of African American history in general...” The Bill Robinson monument is a tricky outlier. Chronologically, it fits into the first period, but Upton admits that periodization of monument building in the South is far from an exact science with clearly delineated boundaries around each time frame. However, because “the focus of monument building in the South...has expanded from commemorating the ‘classic’ or ‘modern civil rights movement...to depicting the long history of black Southerners and their place in the region’s life,” the Robinson monument fits better in the spirit of the later periods. Robinson was no Civil Rights Movement juggernaut, but he did combat negative cultural stereotypes of black people, work to desegregate the entertainment industry, and become a cultural icon of the South and the country. Although Upton’s periodization has less relevance in Virginia, because civil rights efforts in the state were less prominent than in other southern states, it is useful to keep in mind as a reminder of how extraordinary this monument was and is. It set trends and broke barriers.

Witt took inspiration from Robinson’s movie “The Little Colonel” and reviewed photographs, a newsreel, and other films in order to show “the vitality of the man as a dancer and as a warm, outgoing human being.” The Reynolds Metal Company worked with Witt to devise the right medium for the sculpture, eventually settling on aluminum. The Company also provided some funds for the project. The Peony Garden Club undertook beautification efforts of the triangle in preparation for the dedication. Despite the controversy, the \$20,000 project received community-wide support. As funds grew scarcer, in March of 1973, the Barksdale Theatre at Hanover Court House gave a charity performance of Lorraine Hansberry’s *To Be Young, Gifted, and Black*, which revived fundraising efforts. The monument was dedicated on June 30, 1973 with an audience of over one thousand people in attendance, a live band performance of several songs Robinson danced to, and several keynote speakers. The site was a stop on the Cultural Link route when a trolley ran through the area.

### Significance

Bill “Bojangles” Robinson Square is recommended eligible for the National Register of Historic Places at the local level under Criteria A under the following Areas of Significance: Social History and Ethnic History: Black. The period of Significance begins in 1908, when the Humane Alliance Fountain was installed at its original location several blocks away, and ends with the installation of the Bill “Bojangles” Robinson monument in 1973. Eligibility of the square is dependent on Criteria Considerations B (moved property), F (commemorative property), and G (significance within the last 50 years).

Of the approximately 125 National Humane Alliance Fountains donated and erected throughout the United States, it is thought that around seventy remain. Two National Humane Alliance Fountains are individually listed on the National Register of Historic Places; the Southeast Water Trough in Des Moines, Iowa and a fountain in Albuquerque, New Mexico. Both listed fountains share the design of the Richmond fountain. The Albuquerque fountain was also relocated in the 1950s and is missing its lion head ornaments and light standard.

The National Humane Alliance Fountain is significant under Criteria A as a surviving element of Richmond’s early twentieth century public infrastructure resulting from Urban Reform philanthropy. The fountain evokes an era when wagons and buggies were the predominate means of transportation. Its relocation in the 1950s speaks to the transformation of the urban landscape to better suit automobiles. In the context of the nearby Bill “Bojangles” Robinson monument, the fountain links the modern statue to the milieu in which Robinson grew up. In the words of a newspaper article dating to 1973, the fountain “is a quaint connecting link with the era that Bojangles grew up in.

The sculpture of Bill ‘Bojangles’ Robinson by John Temple Witt holds immense significance for the history of civil rights and the entertainment industry. Robinson paved the way for black actors and performers to entertain white crowds and to break down the significant racial barriers in the relatively segregated

entertainment industry. Robinson was a superstar of his day, appearing on Broadway shows and in several Hollywood movies where he usually starred with legendary actress Shirley Temple. He was also a benevolent humanitarian and philanthropist who donated all of his money to charity before his death. This monument to him holds great local significance as it was the first monument of any kind to honor a black man in Richmond. Dedicated in 1973 during the struggle for civil rights, the Robinson statue broke down racial barriers in the city and paved the way for more monuments to extraordinary African Americans to follow. At a commemorative event hosted at the Robinson monument thirteen years after its dedication, the Astoria Beneficial Club announced a project to memorialize the contributions of African Americans to Richmond's commercial waterways through a monument. This proposed monument became The Headman Statue at Brown's Island. This monument not only celebrates the incredible career of a man who could dance like no other, but it also serves as physical evidence of the progress toward and struggle for civil rights in the second half of the twentieth century.

The property fulfills Criteria Recommendation A. The monument, dedicated during the Civil Rights era, represents a step toward racial equality nationally and within Richmond as it was the first monument to an African American within the city. Robinson was an instrumental figure in combating racism before the 1960s and "showed whites what a black man could do if given a chance and he showed blacks what they could do if they tried." Robinson's fame as an entertainer made him the early 20th century equivalent of a modern-day superstar. The property fulfills Criteria Consideration Recommendation F. It commemorates the life, career, and charity of Robinson. The property fulfills Criteria Consideration Recommendation G. The Period of Significance extends to the commemoration of the monument in 1973, 45 years ago. However, it has exceptional significance that has been detailed above. The property has integrity of location. Robinson demonstrated his charity at the site's spot by donating a traffic light there, which led to this memorial's placement at the site. The property has integrity of design, which clearly communicates the subject of remembrance and his significance. The property has integrity of setting. It is located within the Jackson Ward Historic District. The monument conveys significance through its placement in this historically African American area. The property has integrity of workmanship: the intentional folds in the aluminum create an effect of enhanced motion, thereby recalling Robinson's exceptional tap dancing skills. The property has integrity of materials, which make the Robinson statue stand out and grab attention. The property has integrity of feeling. The sculptor designed his work to evoke the joy he seemed to pervade Robinson on screen during his performances, and in this monument he is cheerily dancing down some steps. Finally, the property has integrity of association through the presence of a dedicatory plaque and an old fountain for horses which predates the monument by several decades.

### Sources

Astoria Beneficial Club, [www.astoriabeneficialclub.org](http://www.astoriabeneficialclub.org)

National Humane Alliance Animal Fountain, Albuquerque. National Register of Historic Places Nomination, approved September 30, 1986. National Register Information System ID: 86003120

National Humane Alliance Fountains,  
<http://electronicvalley.org/derby/Greenway/Fountains/NHAFountains.htm>.

Upton, Dell. African-American Monuments and Memorials. Commemorative Landscapes, 2012,  
<https://docsouth.unc.edu/commland/features/essays/upton/>.

### Richmond Times Dispatch

"2 Water Stations Remain." Richmond Times Dispatch (Richmond, Virginia), August 6, 1968. Newsbank.



“Accepts Fountain.” Richmond Times Dispatch (Richmond, Virginia), November 8, 1908. Newsbank.

Bacque, Peter. "Monument to blacks' role in canal planned." Richmond Times Dispatch (Richmond, Virginia), June 23, 1986: 17. NewsBank.

“Fountain Here This Week.” Richmond Times Dispatch (Richmond, Virginia), June 1, 1908. Newsbank.

“Humane Society Will Give Fountain To City.” Richmond Times Dispatch (Richmond, Virginia), June 20, 1907. Newsbank.

“Legal Roadblock Halts Removal Of Fountain.” Richmond Times Dispatch (Richmond, Virginia), October 28, 1951. Newsbank.

Longaker, Jon D. "Mr. Bojangles' Dances Again." Richmond Times Dispatch (Richmond, Virginia), July 15, 1973: 127. Newsbank.

“Monument to Be Erected To Dancer Bill Robinson.” Richmond Times Dispatch (Richmond, Virginia), October 10, 1972: 280. NewsBank.

“New Fountain Now In Place.” Richmond Times Dispatch (Richmond, Virginia), June 30, 1908. Newsbank.

"This Statue Most Animated." Richmond Times Dispatch (Richmond, Virginia), July 15, 1973: 127. NewsBank.

“Three Horse Troughs Here Pose Problem.” Richmond Times Dispatch (Richmond, Virginia), September 26, 1950. Newsbank.

**5. Property Ownership** (Check as many categories as apply):

Private: \_\_\_\_\_ Public\Local \_\_\_\_\_ Public\State \_\_\_\_\_ Public\Federal \_\_\_\_\_

**6. Applicant/Sponsor** (Individual and/or organization sponsoring preparation of the PIF, with contact information. For more than one sponsor, please list each below or on an additional sheet.)

name/title: \_\_\_\_\_  
organization: \_\_\_\_\_  
street & number: \_\_\_\_\_  
city or town: \_\_\_\_\_ state: \_\_\_\_\_ zip code: \_\_\_\_\_  
e-mail: \_\_\_\_\_ telephone: \_\_\_\_\_

Applicant's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**• • Signature required for processing all applications. • •**

In the event of organization sponsorship, you must provide the name and title of the appropriate contact person.

Contact person: \_\_\_\_\_

Daytime Telephone: \_\_\_\_\_

**Applicant Information** (Individual completing form if other than applicant/sponsor listed above)

name/title: \_\_\_\_\_  
organization: \_\_\_\_\_  
street & number: \_\_\_\_\_

city or town: \_\_\_\_\_ state: \_\_\_\_\_ zip code: \_\_\_\_\_  
e-mail: \_\_\_\_\_ telephone: \_\_\_\_\_

## 7. Notification

In some circumstances, it may be necessary for DHR to confer with or notify local officials of proposed listings of properties within their jurisdiction. In the following space, please provide the contact information for the local County Administrator, City Manager, and/or Town Manager.

name/title: \_\_\_\_\_

locality: \_\_\_\_\_

street & number: \_\_\_\_\_

city or town: \_\_\_\_\_ state: \_\_\_\_\_ zip code: \_\_\_\_\_

telephone: \_\_\_\_\_